

Entertainment

Jane Siberry pulls out all stops

Jane Siberry
SUB Theatre
November 6

review by Nate LaRoi

The massive gilded drum kit, the 2-tier platformed stage, the dry ice smoke effects, provided ample warning that a large-scale rock star extravaganza was in order, which in fact it turned out to be. A multi-talented all-around entertainer, Jane Siberry pulled it off very commendably, drawing together the high-tech soundscapes of Eurythmics, the dramatic spoken word of Laurie Anderson, the angelic, ethereal quality of the Cocoteau Twins.

In town for the third time in twelve months, this time as part of a 50-city North American tour, Jane Siberry pulled out all the stops early on, opening with the arty and abstract "Vladimir Vladimir" and moving smoothly into the breath-taking soft-spoken "Seven Steps to the Wall". But it was the mesmerizing free-flowing rap session of "Extra Executives" that marked the emotional turning point, and by the time she reached the astonishingly beautiful "One More Colour", it was all over, TKO in the fourth round, with absolutely no question whatsoever as to whether the audience would be swept along.

Subsequent high points, insofar as the crowd was concerned, included a teary-eyed choked-up "Taxi Ride" (the encore following a standing ovation) and, of course, her radio hits "Waitress", with its coy one-liner ("And I'd probably be famous now/If I wasn't such a good waitress") and "Mimi on the Beach", a witty Muriel Spark-style character assassination utilizing the wave-form synth of Laurie Anderson's "Oh Superman".

Looking athletic and healthy in bright pink sweatshirt and textured yellow pants, visually

striking with her spikey orange hair casually tossed, Jane Siberry is a captivating performer, commanding the eye without overtly calling attention to herself. Leaning slightly forward, legs straight, feet together, hands at her side like some space robot, Siberry was in complete control, the puppet-master pulling all the strings, orchestrating each and every move. Backup singers Gina Stepaniuk and Rebecca Jenkins, with their painted mannequin smiles, often seemed mere extensions of Siberry's personality or perhaps androids from some futuristic science-fiction fantasy. Siberry's painstaking attention to the visual aspects of performance was evident in the elaborately choreographic hand-arm motions, which sometimes offered an overly literal interpretation (her own criticism of the "Mimi on the Beach" video).

Visually, Siberry's backing band tended to fade into the background, keeping to themselves, looking down at their instruments. Hiding out beneath an anglicized green beret cap, John Switzer beat out throbbing sometimes funk-influenced bass lines, his large tarantula-like fingers crawling all over the strings while drummer, Al Cross, provided the heavily-set big-beat percussion so characteristic of the eighties. Guitarist Ken Myhr was tastefully restrained, brilliantly instilling a definite sadness into the climactic solo of "You Don't Need", his crystalline guitar figures cutting through the synthesized snow and sleet as laid down by keyboardist Anne Bourne.

Unquestionably Siberry's personality came across on stage as it can't possibly on record, although it is also clear that to some extent the emotional vulnerability, the psychological intimacy of the "old" Jane Siberry has been lost; there was after all a surprising sincerity in the shy awkwardness of her early performances and this quality came out only in the closing moments of Wednesday's



Jane Siberry : the attack is emotional first and foremost

Photo Tim Hellum

show when Siberry whispered "We'd like to end the show now", which sounded apologetic, almost like "May I please be excused?"

But Jane Siberry still shoots from the heart to the heart, bypassing critical/analytical thinking; the attack is emotional first and foremost; she can moisten your eyes, put

chills down your spine; and it is for this reason perhaps that the romantic, the sentimental, the emotional, are most susceptible to her charms. For this group of people, she is more than likely the most inspiring Canadian singer-songwriter since Bruce Cockburn and Neil Young.

Good, bad and awful

Musical PURSUIT

by Don Teplyske

Apologies for the lack of a Musical Pursuit column last week. Let's just call it acute laziness. Belated congratulations and a five dollar Auracle token goes out to Chris Bauer who answered all ten Rolling Stones questions correctly.

The Continual Pursuit was deciphered first by Susan Petruzczak. Susan beat out intense competition as she identified Curt and Roland of Tears for Fears as the mystery artists. Thanks for all the entries.

This week's topic is Rock Movies. Movies with a rock and roll base have been around almost as long as the music and while some have captured the true emotion of the sound, more have been slightly worse than a Love Boat rerun. Anyway, answers to the following questions can be left at *The Gateway*, Room 282, SUB until Monday at 10 am. As always, the prize for Musical Pursuit, and the Continual Pursuit which begins again, is a five dollar record token from Auracle Records (10808 - 82 Ave).

Feature Subject: Rock Movies — The Good, The Bad and The Awful

The Good

1. This 1965 film was entirely live footage of James Brown, the Rolling Stones, Jan and Dean, the Supremes, Marvin Gaye and Chuck Berry (among others). Hint — the title is an acronym for Teenage Music International.

2. Released in 1979, this movie chronicled the history of The Who.

3. A 1981 release, this movie received limited distribution. However, its footage of Generation X, the Clash, Iggy Pop and the Sex Pistols 1978 tour of the U.S., is priceless.

4. The Ramones made their film debut in this flick glorifying teenage anarchy which results in the explosive destruction of Vince Lombardi High.

5. This 1985 concert movie captured the groove and energy of the Talking Heads *Speaking in Tongues* tour.

6. Elvis Presley made three films for 1964 release. One was so bad that the legendary Barbara Stanwyck and a carnival couldn't live it up.

7. The highlight of this Sex Pistols classic is Sid Vicious' moving rendition of "My Way".

The Awful

8. This 1983 film depicted the confusing conflict between yuppie-dom and hippie-dom and it was dreadful. But the Mowtown dominated soundtrack sizzled.

9. Olivia Newton-John's vehicle was supposed to recapture the grandeur of the Hollywood musical. Even Fred Astaire couldn't save this chunk of celluloid yuk.

10. Absolutely embarrassing for everyone involved, it starred the Bee Gees, Peter Frampton, Aerosmith, George Burns and Steve Martin.

The Continual Pursuit

Clue #1 — Group composed of a set of twins and a set of sisters.

Last Columns Answers

1. "Let's Spend Some Time Together" 2. "Its All Over Now" hit #1 in June 1964 (sorry about the typo) 3. Mick is older than Keith 4. Canadian National Institute for the Blind 5. "Brown Sugar" 6. Nanker-Phelge was the writing pseudonym — the Glimmer Twins was for production 7. *Their Satanic Majesties Request* 8. Bill Wyman began with Monkey Grip 9. "Miss You" 10. Brian Jones is the ugliest Rolling Stone



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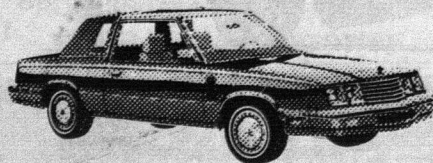
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